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**FAMOUS
MONSTERS
104**

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FAMOUS

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MONSTERS

OF FILMLAND

SEMO-8



THIS ISSUE:

**SON OF PSYCHO
FRANKENSTEIN 1973
VAULT OF HORROR**

S-S-S-S-S-S-S-S-S-S!

GLENN STRANGE DIES 1911-1973

THE CURSE OF FRANKENSTEIN!

Just as we go to press
the second actor to
play Mary Shelley's
Fetful Monster has died
within a period of 2 months.
In July we lost
Lon Chaney Jr.,
in September, GLENN
STRANGE. The Next Issue
will contain a
Special Memorial Section
for the late actor. In
the meantime, we have
assembled for you
another outstanding issue
of unusual interest.



SPEAKING OF
MONSTERS

A SMASHING



ISSUE!

BEFORE YOU behold issue #104 of **FAMOUS MONSTERS**. Already our 100th Anniversary Issue has become a legendary number—but we're not resting on our laurels.

From our **VAULT OF HORROR** (yes, that fright film is featured in this issue too) we present for your pleasure:

A monsterpiece about **Psycho Master #1**, the famous & infamous star of stage, scream & shower: **Robert Bloch!**

And Other Great Material which we will leave you to discover for yourself.

If this issue doesn't leave you glossy-eyed, I'll make a spectacle of myself!

*FORREST
ACKERMAN*



GRUE 102

As for FM 102, what can I say? The Chaney Sr. profile was the best monster film article I've ever read. I've never seen a Chaney film, even so, your article has made me a Chaney fan.

TOM SATCHEL
Portland/OR

WANTED! More Readers Like



JOHN PESKEY

FIE ON FORRY

Forry, if I get ahold of you, I'll hit your lungs down! (Best offer I've had all week. They have grown uncomfortably long. Also, I could stand a haircut before I'm mistaken for the Werewolf of Forrest Lawn.) You have finally done it. Lon Chaney Jr. dies and you don't print mention of his death in 2 issues.

JOHN BERNHARD
Framingham/MASS

• FM is not a news periodical like TIME, geared to instant obituaries. When Lon Jr. died, issue #101 had already rolled off the presses and #102 had been edited weeks before and was at the printers. The fact is, I myself died several years ago when I had that heart attack but so far publisher Jim Warren has steadfastly refused to acknowledge my demise in print and makes me go on editing FM anyway. —FJA

FILMONSTERCON?

#102 was magnificent! I have been a monster fan since the age of FOLIO! Why don't you get some sponsors and have a festival of some type and invite all monsters to attend. Some sort of convention. Thank you!

ALAN DENNEY
New Castle/INO

• We used to think telepathy was all in the mind but now we wonder if we have been contacted by an actually "es- per" for oddly enough we have been contemplating just that: a MOVIE FAN MONSTER- CON!

THIS ISSUE DEDICATED TO



JIM ARENA

for his thoughtful monstrous birthday present and even more for his wonderful heart- warming letter which will be treasured always by —Forry Ackerman

WATERGATE STRIKES AGAIN!

Could you please send me the address of the following (sic) people? Vincent Price, Chris Lee, Peter Cushing, also Universal Pictures.

MARK WEBER
St. Joseph/MICH.

• Motion picture personalities require their home addresses to remain private or they would never get any movies made due to all the fans who would wish to talk to them on the phone and visit them. Also, it took an enormous amount of time away from the Editor's working day to forward over 1000 letters to the late Lon Jr. and for some months now he has been having to pay an assistant to send on mail to Henry Hull, Otto Kruger, Ray Harryhausen, etc. So from now on we'll have to have a new rule. At

tention, fans wishing to communicate with John Carradine, Robt. Quarry, Geo. Pal, Ray Harryhausen, Wm. Marshall, Rod Serling, Chris Lee, Robt. Bloch, Elsa Lanchester, Peter Cushing, Marcel Delgado, Kenneth Strickfaden, Ray Bradbury, Gene Roddenberry, Carroll Borland, Florence Marly, Vincent Price & Other Celebrities! Seal your letter in an envelope addressed with the name of the person you wish to reach and nothing else. Stamp the envelope—21¢ if it is to go by air overseas to Lee, Cushing or Harryhausen—and put it inside a larger envelope, together with a dollar bill, and mail to **FORRYWARING Dept. FAMOUS MONSTERS, 145 E. 32 St., New York City/ NY 10016**. If your letter cannot be forwarded your money will be refunded.)

DOON'T WOLF THIS COWN

I am now about to present to you, free of charge & tax exempt, "Watt's Up, Ooo?" News: There's a werewolf in the White House in THE WEREWOLF OF WASHINGTON, a new movie being made with Dean Stockwell who plays a traveling reporter en route to Budapest who is bitten by a werewolf and then returns to the Capital to replace the Presidential Press Aid. You can guess who needs the aid before the plot is over! **WAYNE SMIRKOVSKY**
Ship Bottom/NJ

FAMILY PREYS TOGETHER, PRAISE TOGETHER

Wow: with 7 children in my family we sure are glad we found out about FM. Including my parents, you have 9 fans in one home! What a way to go!

JOEY DANOWSKIS
Tonawanda/NY

RAW DEAL

I'm certainly glad my husband & I drove downtown to see RAW MEAT instead of taking the subway—I may never ride it again! In fact, I may never eat again! It was a very suspenseful & horrifying movie—only for such a Chris Lee friend as I, the masculine part he had really disappointed. It's a good thing I didn't go out for popcorn or I would have wondered where he went. What a ripoff just to see him in a tiny

WANTED! More Readers Like



MELISSA SMITH

walkon part in no way essential to the plot. Also, the original title—DEATHLINE—had a lot more dignity. Oooh! I'd love to hear comments on it from the younger crowd. I realize most movies now are "bloody" but I found this one to be rather strong stuff. I still think one of the "scariest" movies I've ever seen was THE HAUNTING. It left more to the imagination but did the trick quite nicely anyway.

CAROL SCARDINO
Melrose Park/IL



Remember THE RPT? And Ken Kelly
and Don's last readers of that famous
Big Bad Bug

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THE CABINE DR. CALIG

the truth about the cabin nut

bloch party

THE QUESTION has often been asked (well, once) "If Robert Bloch had not been born, would it have been necessary to invent him?"

The answer we got was a resounding YES. Of course, in all fairness to a biographer of the future, honesty impels us to record that the answer came from MRS. Bloch. And you all know what a cautious soul MRS. Bloch is: she has yet to read one of her husband's books or see one of his films!

However, chew on this along with your breakfast serial (the 11th episode of THE PHANTOM EMPIRE, playing on TV): If there had never been a Robert Bloch—

WHO would have played jacks with "Yours Truly, Jack the Ripper?"

WHO would have written a honey of a screenplay called THE DEADLY BEES?

WHO would have straightened out Joan Crawford's STRAIT-JACKET?

WHO would have watered the cactus plants in TORTURE GARDEN?

WHO would have given us daymares with

T OF DRY



FM's Ace Photographer, Walt Daugherty, captures the Real Robert Bloch in this rare photographic study.
(That's Robert Bloch in the upper righthand corner.)



"I bid you welcome—to DR. TERROR'S HOUSE OF HORRORS."

Geo. Coulouris—up to skulduggery in **THE SKULL**.



THE NIGHT WALKER? Who could have given marquee value to the Marquis de Sade if it hadn't been for **THE SKULL** of Robert Bloch?

Who would have mopped up the bat room in **THE HOUSE THAT DRIPPED BLOOD**?

Who would have been crazy enough to write **ASYLUM**?

And in particular, without the monster mind of Robert Bloch, who would have authored the novel on which was based **ALFRED HITCHCOCK**'s **PSYCHO**?

chopping block

Before we lose our heads altogether, let us consider who, had it not been for Robert Bloch, would have been Guest of Honor at the World Science Fiction Convention 25 years ago in Toronto?

And who, a quarter of a century later, would have convulsed audiences at the 31st World Sci-Fi Con, once again in Toronto, last Labor Day weekend? For Bob Bloch, twice Guest of Honor, it was a labor of love; for 3000 or more guffawing fans, a treat like the Marx Bros., Bob Hope, WCFields & Joe Miller all rolled into one. Of course, if the name Joe Miller doesn't ring a bell with you, it may be that he was a little before your time. Joe was before TV; in fact, he was even before radio. To be frank about it, he was before the time of all of us. Except Robert Bloch. Joe was the legendary jokester of the 19th century. (Or was it the 18th?) Anyway, there is no truth to the rumor that Bob Bloch stole all his jokes from Miller—it was Joe who swiped all his best lines from Bob!

Speaking of Bob's best lines brings us back, inevitably, to his beautiful blond wife Elly; but that's a detour with a lot of Dangerous Curves.

back at the bobby hatch

Robert Bloch was born—or hatched, as the case may be (he has always been a notably good egg)—on 5 April 1917 in Chicago. So, contrary to legend, it could not have been he who startled Mrs. O'Leary's cow into kicking over the oil lamp that set fire to the barn that set fire to the adjacent house that set fire to the neighborhood that burned down the Chicago of an earlier day. In fact, he didn't even begin barnstorming until after World War I, during which he distinguished himself with aerial encounters with a kite flown by a boy next door and got the Purple Heart for holding his breath till he was blue in the face.

So much for the facts of Robert Bloch's early childhood. Now for some of the conjectures.

What would have happened had young Robert, age about 8, not looked upon "the naked face of horror" in 1925 when he first saw Lon Chaney in **THE PHANTOM OF THE OPERA** and, as he later told interviewer John Stanley, "been shock-



Run for Your Life from **THE NIGHT WALKER** (Hayden Rorke in Bud Westmore make-up, Universal 1964).



Peter Cushing extends friendly welcome for you to join him in the ASYLUM.

ed out of my wits." Speaking of THE PHANTOM at another time in the fanzine *Black Oracle*, Bob said: "It wasn't Chaney's make-up that made his role in that film memorable; it was his role, his character in the story that haunts one's memory. The make-up remains a tour-de-force but the buildup to the unmasking scene is what makes it more than a mere 'shock sequence.'"

What would have happened had not Bloch in August 1927 asked his aunt to buy him the current issue of *Weird Tales* magazine, featuring Otis Adelbert Kline's "The Bride of Osiris." And, as historian Sam Moskowitz tells us, he had not "really 'flipped' two issues later when he read

Lovecraft's 'Pickman's Model,' a frightening tale of a painter who drew monsters from 'real life.'"

What would have happened had Bloch not been converted to science fiction by Hugo Gernsback's *Amazing Stories* in February 1928?

What would have happened had Bloch not sold his first story, "Lilies," 40 years ago to Wm. Crawford, who published it in *Marvel Tales*, and his second weird tale, "Black Lotus," printed by Crawford in his companion publication, *Unusual Stories*. Incidentally, it is the same Crawford who today annually puts on (together with his wife Peggy and a staff of helpers) the Witchcraft & Sorcery Convention in Los Angeles.

What would have happened had he not, as a



Disembodied hand reaches for Christopher Lee in Dr. T's HOUSE OF HORRORS.

youth, discovered the classic fanzine of its time, *The Fantasy Fan*, and been published in its Dec. 1934 number with "The Laughter of a Ghoul."

And what if, the month following, he had not made his full-fledged professional debut with the 2500-word-long horror story "The Feast in the Abbey" in the January 1935 *Weird Tales*.

Well, the realm of the imagination would have been poorer by several hundred stories had Robert Bloch's talent for the fantastic & terrifying never been nurtured by the pioneering giants like Chaney, Gernsback & Farnsworth Wright. The pages of *Weird Tales*, *Strange Stories*, *Amazing*, *Unknown*, *Fantastic Adventures*, *Thrilling Mystery*, *Astonishing Stories*, *Science Fiction*,

Avon Fantasy Reader, *Imagination*, *Other Worlds*, *Galaxy*, *Blue Book*, *Fantastic Universe*, *Fantasy & Science Fiction*, etc., etc.—even **FAMOUS MONSTERS!**—would have lacked such memorable horror treats & monstrous manuscripts as "The Grinning Ghoul," "The Opener of the Way," "The Dark Demon," "Mother of Serpents," "The Creeper in the Crypt," "Eyes of the Mummy," "Waxworks," "Unheavenly Twins," "Mannikins of Horror," "The Phantom from the Film," "The Bat is My Brother," "Horror in Hollywood," "Change of Heart," "Dig that Crazy Grave" and others too numerous to mention.

In 1959 he won the coveted Hugo for best short sf story of the year, an especially noteworthy



ROBERT BLOCH lent an ear—but later asked for it back—to telephone conversation conducted by CHRISTOPHER LEE in ACKERMANSION with one of Dracula's distant fans. Wendayne (Rocket to the Rue Morgue) Wahrman & Editor Ackerman complete the creepy quartet.

test considering the story was not sci-fi but fantasy!

other honors

Many awards have come to Robert Bloch. Among them: The Ann Radcliffe Award for Gothic Literature (1960). And, in the same year, dual recognition for *PSYCHO*, with the Edgar Allan Poe Special Award from the Mystery Writers of America and the Screenwriters' Annual Award from the Screenwriters' Guild.

The Third Trieste Fantascience Film Festival Award, 1965, for *THE SKULL*.

The TV Award for 1966 from the Count Dracula Society.

And last, but not least, the E. Everett Evans Memorial Award—the first recipient of this annual honor, in 1969—otherwise known in the science-fantasy field as the Big Heart Award.

Stay Tuned for Terror, one of the eeriest shows ever to haunt the airways, was an adaptation by Bloch of 39 of his own weird tales for radio.

Of course when we hit TV, he's been a hit on everything from *Hitchcock Presents* to *Nightmare*, *Eleventh Hour* to *Thriller*, *Journey to the Unknown* to *Star Trek*. Several Halloweens ago his "Cat's Paw" was featured on *Star Trek*. He has just told me on the telephone that he has a telefilm coming up on ABC/TV's Feature Movie of the Week, tentatively titled *The Cat Creature*.



Dangerous Dan O'Herlihy, Chairman of the Board, calls a meeting of *THE CABINET OF CALIGARI*.



Workers sure aren't what they used to be. Would you buy a used keyhole from a carpenter who couldn't do a better job than this? BOB BLOCH took one look at this corridor and headed straight for THE CABINET OF CALIGARI—to get himself on aspirin.



Master of opium, Herbert Lom, loses his cool (also his life) when his monnikin goes to pieces.



bloch the gripper

Of course you're all familiar with around a dozen dandy movies from the bizarre brain of Robert Bloch—*THE COUCH*, *THE CABINET OF CALIGARI*, *STRAIT-JACKET*, *THE NIGHT WALKER*, *THE SKULL*, *THE PSYCHOPATH*, *THE DEADLY BEES*, *TORTURE GARDEN*, *THE HOUSE THAT DRIPPED BLOOD* & *ASYLUM*. Upcoming from MGM is his *NIGHT WORLD*.

Most regrettably still in the Realm of Unwrought Things are his screenplay based on Bradbury's "The Merry-go-Round" and his original script for the abandoned AIP project, *BARACUDA* 2000.

We were waiting for you to say "What about *PSYCHO*?" Yes, of course. *Dracula* & *Frankenstein*; *Karloff* & *Lugosi*; *Jekyll & Hyde*; *Forry & Sci-Fi*; *Vampirella* & *Heidi*; *Bloch & Psycho*...

bits of bloch

To interviewer Bill George: "I'm an entertainer, not an artist; just a descendant of some Cromagnon ancestor who sat around the fire in a cave on a dark & windy night and told stories about the perils, real & imaginary, lurking outside."

Replying to a question by John Stanley about "new wave" writing in science fiction: "I'm not sold on it. There's such a deficiency in content & concept. We've had nothing really new in concept to shake up readers or broaden the field. Only stylists. There's going to have to be some very new directions taken. Not toward outer space but toward inner space. That strange gray world inside our cranium. That is the microcosm & macrocosm we've just begun to touch upon."

Samuel A. Peeples: "One day Bob wrote a story he entitled 'Yours Truly, Jack the Ripper'—and there was an impact. An impact that, to this day, is still reverberating. (The classic first saw the light of moonlight in *Weird Tales* magazine, July 1943.) There are few short stories in literary annals that have been more anthologized than this one. It has seldom been out of print in all the years (30) since its first publication. It has been done as a radio play several times and as one of the very best of the old *Thriller* television series."

From *Black Oracle*, in answer to the question as to whom were his most esteemed performers aside from Christopher Lee & Peter Cushing: "Too many to list but in the horror-fantasy field, living & dead, Lon Chaney Sr., Karloff, Peter Lorre, Laughton. I'm also fond of—to name a few in other areas—Rod Steiger, Mifune, Tati, Harry Baur, Leslie Banks, Walter Huston, Laurence Olivier, Keaton, Pierre Etaix, Emil Jannings, Conrad Veidt, Werner Krauss, Paul Wegener, von Stroheim, Leslie Howard, Jos. Schildkraut, Orson Welles, Peter Sellers & Zero Mostel."



Peter Cushing proves gay blade in *THE SKULL* of the Marquis de Sade while Patrick Wymark does his laundry the hard way.





Sander Schreck?/ Son of Max Schreck, of *NOSFERATU* fame? Inside joke within the picture *DR. TERROR'S HOUSE OF HORRORS*.

From Ron Smith's *Inside*: "Genuine fantasy-horror films include such titles as the first *FRANKENSTEIN & DRACULA*... *QUEEN OF SPADES*... *THE MUMMY*, the original Karloff version... *THE MAN IN THE MIRROR* (a little-known British film of the 1930s starring Edward Everett Horton in a whimsy far superior to the *Topper* series or the ill-fated *NIGHT LIFE OF THE GODS*)... *THE MAN WHO COULD WORK MIRACLES*... and *DR.*

X, very early 1930s Warner Technicolor film in which the science fiction element is used frankly in a commendable attempt to scare the dying daylighters out of the audience.

"Val Lewton's *CAT PEOPLE* and its sequel are honest films; so is his *BODY SNATCHER*, with Karloff, Lugosi, and Henry Daniell in his usual fine performance."

Bloch on Chaney Jr., in *Rogue* magazine, 1960: "He has consistently been cast, or rather miscast—for he is considered, with some cause, an

excellent actor—in routine villain roles. He has moved in & out of various series chronicling the resurrections of various monsters, mummies, vampires & victims of 5 O'Clock Shadow. Most conspicuous among the latter is THE WOLF MAN. Chaney, an innocent young man brought up in the US, returns to his ancestral home in England and falls prey to a werewolf. He is quite unhappy in his role as a hairy heir but this doesn't save him."

On Peter Lorre, also from *Rogue*, same date: "Just once did he escape being mired in commonplace menace roles. This was in his first American film, MAD LOVE, a true shocker. The scene where he, as the madman, poses as a guillotine victim whose head has been sewed back onto his body is far more terrifying than a dozen glimpses of rubber-suited 'Things' emerging from Black Lagoons or descending from Outer Space."

frightmares, first class

From Bloch's classic "Clown at Midnight" from FMs 16 & 17: "There is horror in madness and when Michael Redgrave as the crazed ventriloquist speaks in the dummy's voice in DEAD OF NIGHT, the audience knows the sheer shock of schizophrenia. The world of the pinheaded idiots, midgots & the armless-legless torso in FREAKS was enough to inspire nightmares for a solid year of Sundays. You have a successful shocker when writer, producer, director & actors stick steadfastly to their sinister purpose. When they know what fear & horror are and they play upon the human emotions with all the skills of a professional musician caressing the strings of a harp. Such a film was THE CAT PEOPLE (directed by Val Lewton and starring Simone Simon). I have in mind the scene where the little girl is locked out of her house by her mother, who thinks that the big cat pursuing her daughter is only a child's fantasy. You don't see the cat, you don't see the girl. You're in the kitchen, listening to the terrified child pleading to be let in. Then the scream... and the horrible silence... and the blood."

Bloch on Chaney Sr.: "Years ago, Lon said: 'A clown is funny in the circus ring but what would be the normal reaction to opening a door at midnight and finding the same clown standing there in the moonlight?' That, to me, is the essence of true horror—the clown, at midnight."

To me (FJA speaking) the epitome of horror is to realize, too late, that in your zeal to meet a deadline you've done something without double-checking it—such as being handed a still from DR. TERROR'S HOUSE OF HORRORS and accepting it as one of Bloch's films. I can only hope that Milton Subotsky, true author of the screenplay, is flattered to be confused with Robert Bloch—and that my friend Robert is his usual kind, forgiving, magnanimous self. (Remember your Big Heart Award, Bob—and have one!)

'Cuz I'd hate to be visited by a Bloch at midnight—in or out of make-up!

END



Heroine of THE SKULL is horrified by sight of author directly below her.

ROBERT BLOCH dreaming up some new devilment to delight his fervent fans.



FRANKENSTEIN



abc's monster

Mary Shelley's immortal creation came to life in two parts (well, actually, many parts) on Jan 16/17. In preparation for this long awaited event, ABC/TV created a special Publicity Feature release. As it was not generally seen by the public, and will be of special interest to our audience, we publish significant portions of it here:

FRANKENSTEIN. A word that evokes a tremble of terror. A name that elicits a shudder of horror. An image that causes a quiver of unrelenting dread.

"Frankenstein" is the most famous horror story ever told. It is the most popular tale of terror ever filmed. It is also one of the least understood.

The very name "Frankenstein" paints an inaccurate portrait in the minds of most people. Frankenstein is not a monster; he is a brilliant

scientist who has succeeded where all others have failed: he created life.

The monster created by Frankenstein is not a vicious beast bent on killing & destroying everything in his path. He is a sensitive & unfortunate creature that happens to be repulsively ugly, so grotesque that men drive him to violence by their own inhumanity.

It is Baron Victor von Frankenstein's monster that filmgoers remember. Boris Karloff was the most famous of the cinematic monsters. Bo Svenson, a 6'6" giant of a man, is the latest to portray him.

Mary Wollstonecraft Shelley published her famous gothic novel in 1817 at the end of her teens. It was often dramatized during the 19th century and was made into a motion picture by Thomas Edison's film company in 1910.

This silent film features the creation of the

1973

the version made for tv



monster in a laboratory scene that was then described as "the most remarkable ever committed to film." The cauldron of fiery chemicals employed to bring the monster to life is closer to the original version of the story than the now-familiar electronic fireworks of later films. The monster turns violently fearsome in this early adaptation but is ultimately defeated by the power of love and vanishes into thin air, leaving Dr. Frankenstein and his bride to live happily ever after.

Although legions of theater-goers were reported to have found the film too bizarre for their tastes, a new version appeared only five years later, its new title being *LIFE WITHOUT SOUL*. A silent film actor named Percy Darrell Standing portrayed the monster in a more human fashion than the hunchbacked ogre of the first film. Standing's monster was more sympathetic; fear-



Boris Karloff prepares to work on his man-made monster in *FRANKENSTEIN*—1970.

The Frankensvenson Monster



A Boo Boy Named Bo

some & awe-inspiring but never grotesque. In a standard ending of the fantasy films of the period, the film ends with the hero awakening to discover he had been dreaming.

The most famous of all adaptations of "Frankenstein" was the first sound version, the 1931 masterpiece starring Boris Karloff. Universal Studios had just produced *DRACULA*, starring Bela Lugosi, which was an enormous success, and they wanted another horror film to follow in its profitable footsteps. Lugosi turned down the role of the monster because he wouldn't be recognizable under the heavy make-up, and had no dialog, so director James Whale asked the relatively unknown Karloff to play the role.

He agreed. Before each shooting, make-up sessions of four hours were mandatory but it proved worthwhile. Despite the horrible, huge forehead & heavy brow, Karloff's features were distinguishable and his acting talent presented him as a creature composed of more than mere body parts & electricity.

change of brain

There is a change in Mary Shelley's classic that

has become accepted as authentic because of the film's popularity. In the novel, the monster is a grotesque but totally harmless being when he is first brought to life. But, because his hideous appearance frightens others into irrationality, he is driven to murder & other acts of terror.

In the Universal *FRANKENSTEIN* the monster is supplied with the brain of a madman and he is only rarely seen as a creature with human sensitivity & feelings.

The extraordinary success of the film resulted in a sequel that was in many ways superior to its predecessor because it more closely followed the novel. *THE BRIDE OF FRANKENSTEIN* appeared in 1935 with Elsa Lanchester in the title role and Karloff again the monster.

At the close of the original film, Karloff was seen standing in the middle of Dr. Frankenstein's flaming laboratory and was presumed dead in the fiery wreckage. In this sequel, he is seen to have escaped from the burning laboratory. The remainder of his history is filled in with flashbacks.

In the most poignant episode ever presented in a horror film, the frightened, hate-filled monster is befriended by an old blind man, who cannot see the hideousness of his new friend. The monster is shown as a sensitive being who repays the lonely old man's kindness with affection. A passing hunter spoils this idyllic existence when he recognizes the monster and tries to kill him.

Alone, sad & angry, the monster returns to his creator and demands a mate—a woman as hideous as himself to be his wife & companion. Reluctantly the scientist agrees and the monster, expectantly bappy, waits as she is brought to life. Instead of greeting him with the warmth he desperately desires, the bride recoils in repugnance. He realizes he can never live a normal, happy life, so the monster destroys the laboratory, his bride & himself.

A final sympathetic note is provided by the monster when he permits Victor & Elizabeth to escape—unlike the original novel, where Mary Shelley kills everyone.

later frankensteins

Karloff played the monster once more, in the 1939 Universal film *SON OF FRANKENSTEIN*. Dr. Frankenstein is dead but Basil Rathbone has returned as the unfortunate scientist's son. There was much pure horror in this film, altho it was based on the original only very loosely.

Bela Lugosi made his debut in the *FRANKENSTEIN* series in that film. He played Ygor, a former shepherd (demented blacksmith—editor) with a broken neck who served as the doctor's laboratory assistant. He played the same part in the next film, *GHOST OF FRANKENSTEIN*, with Lon Chaney Jr. as the monster. Next in the series was *FRANKENSTEIN MEETS THE WOLF MAN* with Lugosi as the monster and Lon Jr. as the wolf man.

Karloff returned to the series, tho not as the

monster, in **HOUSE OF FRANKENSTEIN**, a chamber of horrors featuring Dracula (John Carradine), a hunchback (J. Carrol Naish), the wolf man (Chaney Jr.) and the Frankenstein monster (Glenn Strange). Karloff's final appearance in the series [ABC may say so but I don't consider it part of the series—FJA] was in **FRANKENSTEIN**—1970, in which he appeared as his own future descendant. **I WAS A TEENAGE FRANKENSTEIN** [AIP] had no connection with the original Universal pictures.

A return to the original version of the story (more-or-less) was attempted by Hammer Studios in England in 1957, titled **CURSE OF FRANKENSTEIN**. Christopher Lee played the monster in this well-produced color film. Later sequels by Hammer were **REVENGE OF FRANKENSTEIN**, **EVIL OF FRANKENSTEIN** & **FRANKENSTEIN CREATED WOMAN**. [Not to overlook **FRANKENSTEIN MUST BE DESTROYED!**]

Many of the later films lacked the genuine elements of terror present in the early versions, replacing them with acts of violence & moments of sadism. The monster lost the human quality that made him more sympathetic and, at the same time, more terrifying than the out-&-out monster of the later films. It is these quick, unthinking excursions into shock-sadism that have given horror films the reputation of cheap productions designed for the entertainment of the young & undiscerning.

The new version of **FRANKENSTEIN** produced for ABC by Dan Curtis is the longest, most complete motion picture ever made of Mary Shelley's classic. It should do much to restore the lost dignity to a fascinating & vital genre of films.

Bo Svenson is the monster; Robert Foxworth, Dr. Frankenstein; Susan Strasberg, Elizabeth; in this new adaptation.

Much of the original novel's plot has been retained, as well as most significant elements of the first two Karloff classics. An added twist that seems inevitable in retrospect is that the monster falls in love with the beautiful Elizabeth—a classic example of the Beauty & the Beast theme.

The monster's body of frightening, superhuman strength is loved by the young viewer. He is innocently destructive, killing Dr. Frankenstein's lab assistant with an affectionate hug. Svenson's portrayal of the monster is one of the most human and, in some ways, lovable, ever presented on the screen. He has an infinite capacity for finding pleasure in playing with children and wants nothing more from his unasked-for life than to be loved—if not by normal people then by a mate created by Dr. Frankenstein.

In his frustration, the monster turns to violence and is bunted by the townspeople of Ingolstadt, led by Dr. Frankenstein. The monster's acquired cunning turns the tables and he becomes the hunter; his creator is the prey.

END



The latest filmic incarnation of Dr. Frankenstein, Robert Foxworth, about to animate his creation in the 2-part TV version of **FRANKENSTEIN** seen in Jan. on ABC.



Christopher Lee gets the hang of it at the hands of his creator Peter Cushing in **CURSE OF FRANKENSTEIN**, Hammer '57.

THE FORREST PRIME EVIL

exciting transcript of a filmmonster
talk by the ackermonster

put them all together they
spell "ackermonster"

THIS EVENING I am wearing the actual Dracula cape of the late Bela Lugosi, who was a friend of mine during the last 3 years of his life. You will see more closely after the talk the Dracula ring that he wore.

This is a pen with which a contract was signed by Boris Karloff when he did a Decca record which I had the pleasure of writing for him.

The wristwatch I'm wearing tonight was last on the wrist of Peter Lorre.

The little charm I carry around was made by Ray Harryhausen and appeared in an adaptation of a Ray Bradbury story, "The Fog Horn," which reached the screen as **THE BEAST FROM 20,000 FATHOMS**.

These are Mr. Spock's ears.

So altogether you're looking at rather a man-made monster up here tonight.

imagi-movie memories

I thought I might share with you some of the

experiences I've had in the realm of fantasy films. How many of you are acquainted with the name of Ray Bradbury and his book "Fahrenheit 451"? Virtually everyone. Well then you know that 451° is the temperature at which book paper bursts into flame. In the world of the future as envisioned by Bradbury, the firemen come not to put out fires but to start them. If you are discovered to have the printed word around the house, too much of it, they will come with their fire trucks & gasoline and pour gasoline not only on the books but perhaps on you, and incinerate the whole thing. So that in the utopian world of the future, it's possible that there will no longer remain any of the works of Shakespeare or HG Wells—or even Ray Bradbury. And in his particular vision of **FAHRENHEIT 451**, you may recall that it became important if somewhere in the world an individual was discovered who perhaps remembered the poems of Edgar Allan Poe or was acquainted with the works of Shakespeare or Hemingway. People would seek each other out so that the man who in effect was the book of Edgar Allan Poe could recite the works.



Proof that Famous Monsters read *FAMOUS MONSTERS*, as SCHLOCK himself is engrossed in FM while Editor Ackerman next to him watches the horror movie on the theater screen.



"JIM DANFORTH is coming up in the animation world." Here shown with one of his stop-motion models for **JACK THE GIANT KILLER**.

"VINCENT PRICE signed the contract so, since I'm often mistaken as his double, so did I."—FJA.
(PRICE as a vampire in terrorvision tale.)



the war of the wells

I sometimes feel I'm the sort of Living Memory of HG Wells. So far I haven't met anyone in America who ever seemed to have met this great inseminator of science fiction ideas. You saw on the screen how he was the creator of the notion of invisibility in human beings, the first man up with the notion of invasion of our world by intelligent creatures from another planet, speeding up of evolution in **THE ISLAND OF DR. MOREAU** where manimals were created out of panthers & apes & creatures of the jungle.

In 1938 at the Wilshire Ebell Club in Los Angeles, HG Wells made one of the final appearances of his life. He was then an elderly gentleman. I recall when I was a young student in high school I was quite fascinated with a very elderly gentleman who as a child had actually seen Abraham Lincoln and heard him speak, and he carried this in his mind all his life. He did his best to bring the voice of Abraham Lincoln to us, because it was before the time of phonograph records or tape or any medium of recording the human voice. I have in my mind very strongly the voice of HG Wells as I heard him in 1938. He was then a rather roly-poly ruddy-cheeked individual with thin graying hair. I was quite astonished at his voice. It was so thin & reedy. Of course I expected a British accent. He stepped up on the podium and he said, "I am going to talk to you for about an hour. Today east is west and west is east and they are coming together with a bang."

Indeed east & west did collide a few years later, just as HG Wells predicted.

where frankenstein was born

In 1816 a young teenage girl, Mary Shelley, was together with 3 or 4 friends and they decided to see who could be the most frightening, that they would all write scary stories. The one Mary Shelley wrote has survived to this day. I myself recently appeared in a version of **FRANKENSTEIN**.

Last summer I spent 70 days in Europe and decided I would go to the spot where Mary Shelley actually wrote this world-famous novel. There's hardly an edition of "**FRANKENSTEIN**" that doesn't describe the circumstances under which the book was written and give the location of it.

I finally found myself in front of the establishment where it all began in her teenage mind over 150 years ago. There was a sign in French saying, "Beware of the wild dogs." Having had 4 years of high school French, I decided I would take that sign seriously. I didn't attempt to go into the grounds but as fortune would have it, after I'd taken a number of photographs outside, the daughter of the owner of the villa appeared. I threw myself on her mercy, told her I was a journalist from America who was very interested in such matters and I wondered if it would be pos-



"The young lady LUGOSI cured of smoking: CARROLL BORLAND. Remembered as the undead Count Mara and his ethereal daughter Luna in *MARK OF THE VAMPIRE*, 1935." (Foto by Clarence Sinclair Bull.)

sible for me to come onto the grounds. So I was let in. I later learned about those "wild" dogs: 4 of them appeared; to me they seemed like the nearest thing to bats without wings. They were ferocious little creatures nipping all around my ankles.

karloff the octogenarian

On 10 occasions I was in the presence of Boris Karloff. One of the most interesting has a little bit of background leading up to it. As Karloff grew older he was very proud of his age. Most motion picture personalities... well, we have a recent example of it when within 24 hours of each other the star of *KING KONG*, Robert Armstrong, passed away, and the co-producer of it, Merian C. Cooper: in the newspaper their ages varied wildly. This generally comes about because motion picture personalities are very vain individuals. When they begin to make their mark in movies the truth is generally told about their age. Then, particularly among the female actress-

es, every 5 or 10 years they will revise their birth-date up another 5 years or so. So it's rather difficult to tell, when the average motion picture personality passes away, just how old they were.

But Boris Karloff was always very proud of his advancing years. I think we can believe that he was practically 81 years old when he passed away.

I saw him, one of the last times, when he was 79, touching 80. It all began because a friend of mine had the vision to try to preserve the voice of Boris Karloff on a phonograph album. The friend had written a potential script for Karloff, had read me a portion of it over the phone to get my opinion on it, and it seemed perfectly possible to me that Karloff would go for the notion. It had a rather whimsical opening, as originally written—you would hear a squeaky door being opened and Boris Karloff would say, "I bid you good evening. Oh, be careful of the spiders, they're my friends, you know." And I gave my blessing to the notion.

3 or 4 nights later, after I'd been at the typewriter from about 8 in the morning to 11 at night, I got a panic call from the friend, who said he



"The teenage author of FRANKENSTEIN, Mary Shelley, as portrayed by ELSA LANCHESTER in 1935 in THE BRIDE OF FRANKENSTEIN."

had just come from Boris Karloff, that it had ended in disaster, that he had looked at the first 2 or 3 pages of the potential recording script and said, "I'm afraid it's not my cup of tea." The man who wanted to make the record told him, "Mr. Karloff, we'll be glad to revise this in any fashion you would like, if you'll tell us what would be satisfactory to you." Karloff said, "Well my dear chap, I'm really not a writer, you know. I'm an actor and I feel that's your department. I'm leaving for London tomorrow at 9 o'clock but if you can come up with something satisfactory, I could stay an extra day or two."

a midnight weary

I was listening to all this with a sympathetic ear when I suddenly discovered to my horror that I was expected to pull the fat out of the fire at midnight, that the would-be producer was on his way over for me to rewrite the Karloff script. I did this from about midnight to 2 in the morning. I have no knowledge at all of psychology, really, but I studied the matter and thought, we know he doesn't like the whimsical approach. Perhaps we'd just do something straightforward & bio-

graphical. So I tried to recall various things I had heard Karloff actually say on occasion, things that seemed to be meaningful to him, then I fed his own words back to him so he would be comfortable with them. This in the end is what worked.

I recall that Karloff on several occasions said that he was so pleased the way the world, particularly the young people of the world, received his impersonation of the Frankenstein monster. He received letters in 1931 & 1932 from all over the world, from people saying how much they sympathized with the monster.

the fatal bouquet

He did a scene in the picture which doesn't survive. It was excised. You will remember where the monster is down by a lake and a little girl he meets, who expresses no fear of him, has a daisy. She shows him how to pull the heads off flowers, throw them in the water, and they float and make a little boat. She offers him some flowers to try and he's very pleased by it. There's this touching scene of the little girl & the monster having fun by floating daisies in the lake. Finally the little

girl runs out of flowers. The monster wants to go on playing the game and he makes a motion for more flowers. When the little girl has nothing to offer him, in his childlike mind he thinks, well, if daisies will float, little girls will float, and this will be an amusing game. As the scene was shot he actually picked up the little girl and threw her in the water and was quite surprised that she didn't float. Instead there was quite a splashing commotion and she sank. The next thing, we cut to the father walking sadly thru the streets with his little drowned daughter in his arms.

I never had the courage to argue with the maestro; he seemed to feel that it was wise that this scene had been cut from the picture because he felt it made the monster appear too brutal and ferocious. But somehow or other the scene did survive. I'm glad I had at least one witness sitting next to me, or I might have thought it was an hallucination. Somehow or other, out in Inglewood, California, many years ago at a revival of **FRANKENSTEIN**, it came to the usual point of cutoff and lo & behold it went right on and the monster picked up the little girl and threw her in the water! It obviously was film that somehow or other survived in one single print. But you never see it in theatrical revivals or on television.

the reluctant spider

In **KING KONG** they cut out a famous spider sequence where the men are going across a chasm on the huge tree trunk and Kong shakes them off. There was a scene shot where they fell to their deaths and then a giant spider came and spun a web over them. This information survives because in 1933 I was corresponding with 117 boys & girls my age in various parts of the world who were interested in science fiction & fantasy & horror movies & monsters. One young correspondent, JR Ayco in the Philippine Islands, wrote me in 1933 after he saw **KING KONG**, and he was enthusing about the spider sequence. I realized that I had missed something. Then, 15 years ago I became editor of **FAMOUS MONSTERS OF FILMLAND** magazine. I mentioned the spider scene in the magazine and it's become kind of a *cause celebre*; even since, people have been trying to find it.

one enchanted hour

Back to the subject of Boris Karloff. As I say, I was commissioned from about midnight to 2 in the morning to do a script which hopefully would attract his attention and it did. There was one magic hour in my life when I sat in a recording studio and every word that came out of Boris Karloff's mouth, I had in effect put into it. He was just magnificent. At one point he referred to an occasion when he had appeared in **THE BRIDE OF FRANKENSTEIN** with Ernest Thesiger. As Karloff read the name onto the record-

THE BEAST FROM THE BRAIN OF BRADBURY AND HARRYHAUSEN



'The 'rhedosaurus' from **THE BEAST FROM 20,000 FATHOMS.**



The late **LON CHANEY** in a still printed **BLOOD OF FRANKENSTEIN** but the film was actually released as **DRACULA VS. FRANKENSTEIN**. "He appreciated very much that the world still remembered him & wanted him in his mid-60s."

ing, he put an extra N into it. Somehow or other the years fell away from me: I felt like a 15-year-old boy once again at Christmas in 1931, sitting in a darkened theater and watching the Frankenstein monster. And I didn't have quite nerve enough to speak up and correct one of my great idols. Fortunately he caught himself just as I was beginning to think of a diplomatic proposition, that I might suggest to him that I wasn't quite sure, even though I'd written the script, and that it might be well to pronounce the name both "Thesiger" and "Thesinger" and later on we would check it out. But he corrected himself in time.

a matter of record

After it was all over, we all clustered around Mr. Karloff, congratulating him. Somebody said,

knew him the last 3 years of his life because he was befriended by a young fan who became his #1 acolyte & assistant. Young Richard Sheffield, when he was about 15, had never heard of Bela Lugosi. Then he saw one of his films and he was so turned on by the great vampire master that he went home and spent about an hour in front of the mirror making fangy faces at himself. Then to his great surprise & pleasure he found that Bela Lugosi was living right in his neighborhood. So he went to him and made himself known and befriended Lugosi, who was rather a brittle elderly gentleman admitting to 70 and probably somewhat older at that time.

The young man then called me up and asked me if I would care to meet Lugosi, which I definitely did. My father had done me a great favor at one time in my life on my birthday by getting me a ticket to see Bela Lugosi, live, in DRACULA.



"The Android Factory of THE TIME TRAVELERS, where I 'squared the circle' as Technician #3"—FJA.

"You've just given such a magnificent performance. We are all aware of your advanced years, Mr. Karloff. I wonder if you could give us some little hint, how is it you're able to . . . You're practically 80 and have such a fantastic memory & such command of your subject. Could you give us an idea to what you attribute this?" And Karloff looked up in the air & pursed his lips & thought a moment. Then he said, "Well, I really don't know, gentlemen. I guess just good clean living—up to the age of 6."

So he had quite a sense of humor. He was a grand gentleman. You took off the mask of the monster and I always felt that there was Santa Claus lurking beneath.

here there be bela

Bela Lugosi was quite a different individual. I

on the stage in San Francisco, but I hadn't up to this point had the opportunity to meet him. So when I met him I took along a bit of his past which I thought he might enjoy. When I was a youngster I had corresponded with the president of Universal Studios, the studios who made the golden age of science fiction, fantasy & monster movies—made all the great Karloff films, Lugosi, made THE WEREWOLF OF LONDON & THE OLD DARK HOUSE and so on. I don't know quite what the president of Universal Studios saw in a 15-year-old boy out on the West Coast but nevertheless he corresponded with me, he seemed to be interested in my opinions on his pictures. He did me a great favor. He wrote out a note, a kind of *carte blanche*, which said, "Give this crazy kid anything he wants." So I was able to go around to the distribution center at Universal Studios. I wish in a way that I had wanted



ANOTHER LOST MANIMAL FOUND! Joe Bonomo? We think so. Once recognized as one of the Super Strongmen of the world. Here seen as one of the creatures of HG Wells' imagination—and, probably, the make-up artistry of the late Wally Westmore. From *ISLAND OF LOST SOULS*, 1932.

more posters & pressbooks than but what interested me at the time was the actual sound from the movies. In the early days, before the sound was right on the film, there were huge records running at 33-1/3 rpm. Oddly enough, they started in the middle. You put your needle in the center and it worked its way out to the edge and was synchronized with the images on the screen. So I had the entire story of FRANKENSTEIN with me almost all my life. And THE OLD DARK HOUSE. From Bela Lugosi, I had his film MURDERS IN THE RUE MORGUE, the Edgar Allan Poe picture made about 1932.

first encounter with count dracula

Lugosi was quite deaf but the first evening I met him I put on the record for him and he listened to himself. He heard his voice say: "My name is Dr. Miracle and I am not a sideshow charlatan. So if you're looking for the usual hocus pocus, just go to the box office and get your money back." He was very amused to hear that.

He went & got the Dracula cape and put it on and posed for pictures. He had great dreams of a comeback. He hoped to make DRACULA, the one final definitive version which would be in color, have stereophonic sound and hopefully be in 3-D so that the bats could fly down into the audience. He never lived to see this dream realized.

just before the end

I was with Bela Lugosi about 2 weeks before he died. It was rather ironic. His picture was called THE BLACK SLEEP, which meant the finality of death, and this was a picture in which he appeared with many of the greats of the horror movies—John Carradine was in it, the late Tor Johnson, the late Akim Tamiroff who died a few months ago. (Just about the "late" everybody!) Basil Rathbone, who is gone.

Lugosi, as many of you will be aware, attracted a lot of front page newspaper headlines when he was about 72—something which apparently I'll spend the rest of my life trying to explain to people because the popular misconception was that he was a drug addict from the standpoint of just doing it for kicks. Nothing could have been farther from the truth. He suffered very painfully from sciatic nerve for about 8 years. He was medically advised to take drugs. Finally the dosages became so great that they felt an operation was necessary. He had that but found that his system still required drugs. Had he been living in England there would have been no particular problem—he could have registered as a drug addict and got his drugs just as you'd get aspirin at a drugstore. But in this country much was made of the matter when he, rather bravely I thought, in his 70th year, admitted to the fact that he needed a

cure and spent a year being cured of the drug addiction.

He smoked cigars very heavily up to the end of his life so that at the premiere of his final film, THE BLACK SLEEP, he sat up in the balcony so that he could smoke during it. His young friend & helper, the last person on earth to see Lugosi alive, young Sheffield, sat on one side of him; I sat on the other. He came down afterwards and there was a television crew wanting to interview him. As I say, he was a vain man. He should have been wearing glasses at this point but he didn't want to admit to it, so the world out there was just a great blur to him. He whispered to us, "Boys, point me in the right direction." So we got him squared around. Sheffield told him, "Now Bela, just walk about 10 paces straight forward and you'll be right there in front of the camera."

Lugosi had been thru this real rugged year of drug withdrawal. There were pictures of him in the newspapers—some of you may have seen them. They made him look like practically a concentration camp case. He was just skin & bones, all withered away. But when the camera eye was on him and the world wanted him, there was an amazing metamorphosis: you could just see 20 years drop away as he straightened up and once again was the proud, tall figure of the undead Count Dracula in the cape, as he strode right in front of the interviewers and did his thing for the television audience.

when bela went to bat for borland

There was a young lady who is still very much with us—Carroll Borland. Oddly enough she's been in the phone book for about 40 years although everybody thought she had disappeared from the face of the Earth. In 1933 or 1934 after she saw DRACULA, she was so turned on to Bela Lugosi that she wrote a sequel to DRACULA, called "COUNTESS DRACULA," and got this into Lugosi's hands. He was quite interested to meet someone who had written a book which might potentially mean another play or movie for him, so he looked up the teenage Carroll Borland, found she was an actress and she appeared with him in some plays. Then when he was called to Hollywood to make MARK OF THE VAMPIRE, which was a remake of a silent hit with Lon Chaney called LONDON AFTER MIDNIGHT, he arranged for young Carroll to appear with him as Countess Luna.

She tells a story of Lugosi—that he was a very courtly gentleman, and 35 or 40 years ago it was almost unthinkable for young ladies to smoke. He was very much opposed to seeing a cigaret in the mouth of anyone of the female gender and she looked up to him and admired him so very much that she didn't want to do anything to offend him, so she decided she would never smoke.



EVERY BODY
LOOKED UP
TO THE
LATE
LON
CHANEY

"LON as the lycanthrope himself, The WOLF MAN."



"What about HITCHCOCK?"

"For years I remembered the synthetic flesh of PRESTON FOSTER in DR. X—and then I met him in person!"—FJA



But one weekend she went out with a number of high school or college friends; they were up in the hills far away from Transylvania and they all got a little daring. They broke out a package of cigarets and were passing them around. It came to Carroll and she said, "No, Mr. Lugosi wouldn't like it." They began kidding her about it. "Oh come on, he'll never know. We won't tell. Certainly not up here in the woods." Finally she let herself be talked into it and she swears that as she put the cigaret in her mouth, lit a match and was about to take the first puff, a bat flew in the window and knocked the match out of her hand! "Yes master, yes master!" Carroll was cured of smoking then & there.

the little giant

Peter Lorre-wise, I met him during the making of THE RAVEN, the film Boris Karloff & Vincent Price & Lorre all appeared in. Lorre was quite a cutie. He had little tricks to make sure that he would be noticed. Since he was the smallest of the trio, he felt somewhat at a disadvantage. Napoleon came up with the notion of calling himself to everybody's attention with his familiar pose with the hand in the coat. I watched Lorre. There was a simple scene that required nothing of the 3 actors except to go walking across a bridge, one after another in a casual fashion. But Lorre had to add a little something to it so that all eyes would be on him. I know this wasn't an accident. The firsttime, perhaps, but you know most scenes are shot 3 or 4 times. Or in the case of Fritz Lang, the man who made M, METROPOLIS, WOMAN IN THE MOON and so on, I watched him put Joan Bennett thru her paces. They were making a film called THE WOMAN IN THE WINDOW. Lang once had her open a door 27 times. There wasn't even any dialogue to this, she just opened the door & looked out rather fearfully & closed the door. So it's not unusual to go over even a simple scene, such as Vincent Price, Boris Karloff & Lorre just walking across the bridge. But each time they did, Lorre would be walking along and he would manage to get a little stumble in there so that attention would be drawn to him during that particular scene.

last days of lon

Lon Chaney Jr.... It's rather ironic. His father died in 1930 with cancer of the throat. The same thing has caught up with his son; he's had half his vocal chords removed. I called to the attention of fans of fantastic films, particularly those who remember Lon as the lycanthrope himself, THE WOLF MAN in the Universal films, that he is quite ill. Consequently there hasn't been a day in about the last 6 or 7 weeks now that I haven't received a mountain of mail to forward to Chaney. Then the Associated Press picked it

up and it has just really snowballed. I spoke with him about 48 hours ago. He has only a very faint, hoarse voice left over the phone; you can just barely make out what he's saying. He's really thrilled & delighted that the world still remembers & wants him. They're trying now to see if they could have a lavalier mike right at his throat and he's going back to Warren, Ohio, if he's up to it at the end of June, and appear for a week in *Arsenic & Old Lace*, the play in which Raymond Massey appeared in the past and Peter Lorre was in the motion picture version of it.

the hex of dr. x

I was in a film with Lon Chaney Jr. I'll tell you about it when we come to the conclusion of this talk but I might just mention one other thing. Earlier I had a cameo role in a picture called *THE TIME TRAVELERS*, and nearly 40 years ago I saw one of the early two-tone color films called *DOCTOR X*, a picture with the late Preston Foster in which he was the last person you would have expected to be the monster because people were being strangled throughout the first 7 or 8 reels and he had only one hand, so naturally no one would ever think of him as being the strangler. But you discovered the secret of it all was that he had created artificial flesh and each night he would mold himself a second hand just long enough to play Jack the Ripper, then would dissolve the hand and go back to being the scientist nobody would suspect. I'd been wanting to see this picture again for 35 years or so and I kept getting very close to it. A friend had a copy and he would invite me up. We'd make a date and I'd have to cancel out, he'd have to cancel out. It kept going back & forth like a ping pong game. Finally I thought, At last, this is the day I'm going to see *DOCTOR X* once again. At the same time, Ib Melchior, who was making a number of monster movies, had asked me if I would care to do a little bit in the film called *THE TIME TRAVELERS*. I'd said yes to that. So as I had one foot out the door to see *DOCTOR X*, I got a call—"This is the day; come do your thing in *THE TIME TRAVELERS*." I was quite disappointed that I wasn't going to see Preston Foster that morning. I went to the make-up room, sat down and lo & behold, who was sitting opposite? Preston Foster. So after many years, one way or another, I saw him. He seemed to be most amazed that anybody remembered his performance after all these years. It was his second picture and he had a lot of reminiscences about it. And I was quite delighted to find myself in the same film with him after all this time.

going around in circles

At this point, about 11 o'clock in the morning, I still didn't know what I was supposed to do in this picture. I had simply been told, "It'll be a



"Lorre was quite a cutie." (From Roger Carman's *RAVEN*.)

FM's readers are always thirsty for more of the mysterious FLORENCE MARLY. (Foto by Fanza.)



DRACULA TAKES THE ACKERMONSTER FOR A RIDE...



"As bad Dr. Beaumont, even the Auto Club couldn't save me this time!"—FJA in DRACULA VS. FRANKENSTEIN. Photo Below: "I was crushed when my bone-crushing death scene was cut to the bone."—FJA

FANGENSTEIN DE-FANGED!



IM-HO-TEP



"KARLOFF was proud of his age." Here seen as 3700-year-old MUMMY. (Make-up artist: the late great JACK PIERCE.)



"My name is Dr. Mirakle and I am not a sideshow charlatan," said BELA LUGOSI in MURDERS IN THE RUE MORGUE." (Universal 1932.)

little cameo role, it will be an amusing thing because a lot of people know you're the editor of a monster magazine and they'll recognize you on the screen." So 12 o'clock came & they broke for lunch. Got back around 1:30 or 2 o'clock. Still nobody tells me what I'm going to do. Finally I'm introduced to a man and he has a round metal hoop. He said, "This is a little magician's trick and a child can learn it in 3 seconds. You can't go wrong. This little sequence has been worked out: in the picture there'll be two actors in the laboratory at your side and they will each actually be performing a magician's trick. We'll work it out with special effects so that it seems to be in a laboratory with androids around in the 21st century and no one will ever connect it with it being a simple magician's trick. Your little trick can't go wrong. You're going to turn this hoop into a square. Someone will come in and say, 'How're you doing there on the space program?' and you'll reply something like, 'Oh, don't worry, I'm getting squared away.'" And at this point I'd turn the circle into a square.

trick or retreat!

The magician himself told me, "You can't go wrong with this, you get a square every time. Just a little pressure here..." He tried it and it comes out a parallelopiped or something!—it

sure wasn't a square. I thought, "Oh, great! 3-year-old child can do it? They'd better run out and get one! because if the magician can't perform this trick, what do they expect of me on camera?" So for the next nerve-racking hour of turning this circle into a square and being successful about 75% of the time, and worried to death that when they actually did the scene... After all, here were two professional actors and then they'd come to me.

Well, the professionals kept fluffing their sequences. Finally they got it right, it came to me and I did my thing. Which if you see it on TV, you rarely see anyway because you know they have to cut a certain amount out of movies if it doesn't advance the plot and this was just an inside fun thing that I was in it at all, so you might not see it.

But you can't avoid seeing me as Basil Rathbone's assistant in his next-to-final film, called QUEEN OF BLOOD, because I am the climax of the picture! If they cut me out at the end of it, the picture really has no meaning.

the greatest horror in the world

I'd heard all my life of something that sounded so horrifying to me that I had never got involved with it but finally I decided, well, maybe I could give up & try it just once. It's called ex-

ercise. So about 2 years ago I got some little gadget, you get down on your knees—a wheel, you grab the sides of it and roll it back & forth a number of times and the old tummy rolls away with it. Well, I promptly rolled my shoulder out of whack and was walking around all night in great pain waiting for the sun to rise. Unfortunately it was a Saturday and there wasn't much medical attention available but I did get my doctor to come in long enough... Instead of giving me a shot in the mouth he gave me some novocaine in my shoulder. He did that once and waited about 15 minutes. Not a thing had happened; I still had the same amount of pain. He tried it again. The third time, my two typing fingers went numb and that's about all the relief I got. For the next 4 or 5 weeks I was walking around in great pain, could hardly drive the automobile. Finally I had my arm in a sling. And then the studio called and said, "How'd you like to be killed by the Frankenstein monster?" I said, "I think I'll sit this one out—I'll watch somebody else, because I'm really in enough pain already and I don't want to be roughed up by any monster." They said, "Oh, no no no—something new has been added—this won't be the least bit painful—in our script the monster has been bitten by Dracula and he too has become a vampire. So you'll be very painlessly fanged to death! There'll be no rough stuff."

putting the bite on fja for \$100

Alright, for a hundred bucks I'll be fanged to death by the Frankenstein monster. So I went to the studio at 11 o'clock in the morning expecting it would be rather quickly over & done with. I found it was a little more elaborate than that. I had a name this time—I was bad Dr. Beaumont and had to do a bit of driving of an automobile and screeching of brakes when I rev up into an auto park at midnight and the monster looms up in front of me. And I'm driving by myself and Count Dracula materializes at my side and I have a little dialog with him—a fairly elaborate part that goes on for 5 minutes.

Well, they used a young man who was new at the make-up game. He started at 11 in the morning on the boy who was to be the Frankenstein monster, who was already about 6'7" but they wanted to build him up to about 7'6". The hours went on. It went into what they call golden time. It's bad enough that after 12 hours you have to pay time and a half. You get to 18 hours or so and you have to pay twice as much for every hour. It went on & on & on, making up the monster. It started about 11 in the morning and at about 11 at night they finally had him finished. Except they now had so much goop on the monster's face, there was no place left for fangs! So they had suddenly to revise the script. The whole vampire element was gone; instead of being fanged to



"Prophetic words from the Man Who Could Work Miracles."

When MR. SPOCK'S ears become MR. ACK'S ears.
(See reference in article.)



IMPOSSIBLE PICTURE!



Why impossible? Because (costing no reflections on Belo) a vampire casts no reflection in a mirror!



"I was sitting in the make-up room with JOHN CARRADINE just outside."—FJA

death we had to fall back on the tried-&-true being crushed to death. So I got out of the automobile to go to my doom and this great big braiser grabs hold of me. It was fortunate there was no rehearsal on this or I might not be here this evening to tell you any tales, because once was quite enough. All they ever told me was to try to struggle & get free. Which was quite impossible. They said nothing about dying but it occurred to me that at about this point I'd better drop dead! So I went limp and fell stone cold dead on the asphalt. Very realistically my glasses were knocked off and I was lying there wondering if they'd been cracked.

don't hold you breath till you see me die

Ordinarily at the end of a scene the director calls "Cut!" You know it's all over, you can get up and brush yourself off. But I was lying there and I was so determined... I've been watching movies since 1923; sometimes I've seen as many as 356 in a single year in the good old days when my grandparents took me to silent films. We'd start off at 11 in the morning, see 2 pictures & 5 acts of vaudeville, have lunch, see 2 pictures, have dinner, see 2 pictures and 7 acts of vaudeville at the old Orpheum Theater. If we got lucky we'd hit a sneak preview and roll in about midnight. So you see, I'm a real confirmed movie-

goer. Now I've managed to talk myself right off—What did I mean to say?

From the audience: "You didn't want to move at the end of the shot."

Thank you, Beverly J. Presar. Yes, I'd seen so many movies where someone's supposed to be dead and you see that little giveaway motion on the turn-tum or a flicker of an eye or something. So I planned to give an Academy Award performance—absolutely no life here. But they forgot to call "cut!" This was in technicolor. I first turned blue & then purple & then black, holding my breath waiting for the magic word. Finally somebody got a little concerned—why didn't I get up & brush myself off? So they came over and said, "Mr. Ackerman, are you alright?" Then I took a huge breath and said "YES!" But they liked my death scene so well that they wanted to do it a couple more times! I think the \$100 I got went to get a new suit because that one was completely ruined.

a monstrous amount of money

I had intended this to be the end of the official part of the lecture but I might tell you one other quickie, where I went on the Merv Griffin program and I was rather pleased with myself that I was going to get \$280 for 5 minutes on the air. I thought that was pretty spectacular for 5 minutes' work, so I invited a lot of friends there to watch. I was sitting in the make-up room with



**FIGURE
OF
MENACE
IN**

**THE
OLD
DARK
HOUSE**

**THE SINGER
OR
THE SINGER?**

"THE SINGER—without an 'n'—was right."



"The famous controversial cut Spider Scene from KING KONG." (Courtesy of the spider's builder, MARCEL DELGADO.)

Vincent Price on one side being made up and John Carradine, who's just doing his 401st picture. I believe, standing there already made up. At the penultimate moment a young lady came in with a micro skirt, so you didn't pay much attention to what she was handing you in the way of papers anyway; but here was a whole flock of papers 2 minutes before air time—you couldn't conceivably read all the fine type. In any event, Carradine & Price were signing, so I figured it's okay for the pros, it'll be alright for me. So I signed & forgot about it. After it was all over I thought, "Easy come, easy go, I'll invite a lot of friends out; we'll have a big banquet and blow some of the \$280."

I waited 2 or 3 weeks to get my check. When it came, it was for \$6.06. I found that I had signed up as a member of the American Federation of Television & Radio Artists—\$200—and \$50 for the first installment of dues, etc. So I got \$6.06—a check I'm never going to cash, it's worth much more than that to me for laffs.

I'll be very happy to answer questions, if you have any.

Q. You haven't mentioned Alfred Hitchcock. Do you consider him an SF filmmaker?

Well, his only venture into science fiction seems to have been *THE BIRDS*, as I recall. He certainly belongs in the horror-mystery field.

Q. I feel the old horror films are better than the new ones. What do you think?

straight from larry talbot's mouth

I couldn't agree with you more. I think there were 13 golden years of science fiction, fantasy, horror & monsters. If I were told that out of the last 70 years I could only preserve 13, I'd start in 1923 with 7 years of silent films and go on until 1936. Not that there haven't been good ones since and we get 2 or 3 perhaps each year. But that was really the choice era. Lon Chaney Jr. once sort of summed that up for me. He said that in the early days when he made a *WOLF MAN* picture or he was the Mummy, like a football coach the director would take the entire cast aside—the make-up man, the music people, everybody involved with the picture. He'd say to them, "Now look folks, you know we've got an utterly impossible subject here. It's going to be very difficult to make anybody believe this script. So let's give it our best. Let's play it all very seriously, no tongue in cheek!" And it seems to me in recent times we've kind of fallen into the hands of barbarians, people who neither know nor care much about what they're doing. As a matter of fact, there are horror stories... It frequently seems that the low man on the totem pole at a studio, as kind of a punishment, will be given a fantasy film to make. He hates the subject, he knows nothing about it. He doesn't care to do it. He goes weeping home to his wife, "I got caught. I gotta do a horror film!"



"Virtually everyone knows Ray Bradbury's futuristic, fiery FAHRENHEIT."

new hope for filmonsterdom: fresh blood!

I'm just hoping, after 15 years of this magazine *FAMOUS MONSTERS*, that I'm beginning to see a new generation—boys & girls who were once 15 years old when they started reading it, they're now in their 20s or hitting 30...

One picture was made by an alumnus of *FAMOUS MONSTERS*. There were actually 2 or 3 people involved in it. This boy calls himself "Rick Baker, Monster-Maker." And he's created a splendid apeman, a missing link the equal of those at the beginning of 2001. A picture which has a title that might turn you off—it did me. It's called *SCHLOCK*. I had about one foot out the door for a plane to Europe when I was invited to a preview of that picture. I wondered if I really wanted to waste an hour or two of my life but I went to see it and had to submit a bill to them afterwards to have my clothes cleaned because I was rolling around in the aisles laughing so much at the movie!

It turned out to be a great success. John Lan-

dis, a young fellow now 22—21 at the time—somehow or other got \$50,000 or \$60,000 together and made himself a very respectable movie. The producer & releaser of *THE BLOB & BEWARE THE BLOB & DINOSAURUS & THE 4-D MAN* got a look at *SCHLOCK* and said, "Well now, don't quit here. You've got about a 70-minute film. If we put another \$10,000 or \$20,000 into it, bulk it up to 10 or 12 minutes longer, there'll be an opportunity to have it run on top of the bill instead of as a kind of throw-away at the bottom." So in the extra 10 or 12 minutes they shot on *SCHLOCK*, I also wound up in a cameo role. This is a picture which was completely controlled by new young people who have quite a feeling of nostalgia for the better movies of the past. I think more & more of this will take place. Young Jim Danforth, he's coming up now. It all began with Willis O'Brien, the great animator of *KING KONG & MIGHTY JOE YOUNG* and the 49 dinosaurs in the silent *LOST WORLD*. When he passed away, Ray Harryhausen took over and became the master of animation.

END

**WE INTERRUPT
THIS MAGAZINE
TO BRING OUR READERS
AN IMPORTANT
MESSAGE
FROM
ROBERT
BLOCH**

PLEASE TURN THE PAGE...

SON OF PSYCHO (OR WHEN A FELLOW NEEDS A FIEND)

by
Robert Bloch



ROBERT BLOCH, Winner of Science Fiction Fandom's First Big Heart Award, makes an appeal to Your Heart.

Truth is stranger than fiction. And what I'm writing now is stranger than any fiction I know.

Forrest Ackerman is haunting a house!

At the age of 57, when sane men are thinking ahead to their retirement, he has put himself into debt to the tune of \$700 a month for the next 300 months. From now until he's 82, he'll be in hock up to his pointed ears.

And for what? Dracula's Castle in Transylvania? The fifth-level cellar beneath the Paris Opera? The Mummy's Tomb?



One of the Hundreds of Annual Guests at the Original Ackermansian: Mae Clarke, Colin Clive's bride-to-be in **FRANKENSTEIN**.



The Hungry Monster in the Rosemont of Ackermanson #1. (Note remnant—in mouth—of unidentified fan who got too close. Foto—by telephoto lens—by daring cameraman Al Sotien.)



One of the smallest rooms in the old Ackermansion, which had 11 rooms, 2 bathrooms & 3 garages—all packed like this sample. Son of Ackermansion is 3-storeroys tall (originally belonged to Jon Hall) and has 16 rooms, 6 bathrooms & 3 garages. Forry hopes to create the 200th issue of FM there. **YOU CAN HELP HIM!**

No, it's something far more unique and exotic than any of these. A museum of movie monster memorabilia. Another Ackermansion. A place to house the world's greatest collection of science fiction, fantasy, horror and monster material—35,000 stills from films, thousands of scripts, pressbooks, recordings, artifacts and original artwork associated with Fland Fandom.

The first "Ackermansion," the house he bought in 1961, is world-famous. Students have traveled to visit there by the busload; fans have come to the Mecca of Monsterdom from Spain, France, Germany, Japan, Uruguay, Czechoslovakia, Holland, Brazil—you name the country.

This is what Forry wanted—it was his dream to assemble these nightmares under one roof, then open his doors to everyone who enjoys and appreciates fantasy. And when he purchased his home he thought it was large enough to last forever.

But one day the rose garden was sacrificed

for a built-on office. Then the dinette went to accommodate pocketbooks. Soon the monster collection took on a monstrous life of its own—creeping up the stairs and into the bedrooms, slinking down into the cellar, slithering out into three garages. Finally the kitchen was filled—even the refrigerator, where he stored film. And when it invaded the bathroom—

Well, the time came when he had to move. Let historians note that he could have sold his collection and retired on the proceeds, continuing to edit FM as a labor of love.

But Forry chose to hang on, for the benefit of all Fankind. And bought a bigger house to haunt.

So that one day you can visit the Son of Ackermansion, meet the most Infamous Monster of them All in person and see for yourself the most famous monster collection.

That's why Forrest Ackerman is haunting his house.



The Ackermanster in his loir as seen by photographer Tim Brehm. Perhaps one day YOU will photograph him in the new Ackermuseum described by Robert Bloch in this unusual article.

But with that kind of financial obligation, there is a risk involved—in years to come, the house may be haunting Forry.

What I suggest now is that once you finish reading this article you sit down and put a \$1 bill, check or money-order in the mail to Forry—or more, if you can afford it. As a free-will donation toward the preservation of this unique and irreplaceable collection of the weird and the wonderful. Do it as a gesture of friendship, to make certain that the monsters you know & love are alive & well in the Ackermuseum.

A metallic plaque will be placed there bearing the name of the first person to send in a contribution in response to this appeal. If you are very young or very old, mention that too, as the youngest and the oldest contributors will have their names inscribed as well at the end of a year. And the first from each country in the world—even Transylvania. All donor envelopes will be saved and displayed.

Send your contribution to:

FORRY ACKERMAN: FM
2495 Glendower Ave.
Hollywood / CA 90027





The Horror in the Snake Pit. (Universal 1973.)

science friction!

really rattled

SSSSSSSPINE-TINGLING is the word for the debut of Dan Striepeke, former make-up artist, as a film producer. Previous reptilian horror pictures such as *THE SNAKE GIRL*, *THE SNAKE MAN*, *THE SNAKE PEOPLE*, *THE SNAKE WOMAN* & *THE REPTILE* have only been warmups for the coldblooded clammy creeps that seep & ooze from the screen during the projection of this shudder-evoking production.

In fact the picture was considered to be so frightening that only deathtime members of the Count Dracula Society and a few other hardened horror fans (such as Rock Stone & Boulder Dan) were invited to the (are you ready for this?)

SSSSSSSS is an unusual assault on the unknown, a creepy chronicle of a bizarre experiment to transform a human being into a member of the serpent world in a desperate attempt to win man's battle for survival in the ecological race to extinction of the human species.

Striepeke, who wrote the story as well as bringing it to the screen, tells a suspense-filled tale of a respected expert in the field of snakes & reptile venom whose obsession with the questionable future of the human race leads him to seek a serum designed to transform a human being into the deadliest creature on Earth—a King Cobra.

To achieve the realism necessary to make the amazing metamorphosis of man-into-snake be-

SSSIDE- SSSHOW

SSSEN- SSSATION



Man Made Metamorphosis.

lievable, Striepeke called up John Chambers, Academy Award winner for his make-up mastery in *PLANET OF THE APES*. The head of Universal Studio's make-up dept., Nick Marcellino, worked hard-in-glove (snakeskin, of course) with Chambers in the pre-production stages of the creative make-up and thruout production right thry the development of the ultimate mutation stages.

Dirk Benedict, victim of the venom in the film, endured as many as 7 hours of make-up application for the transformation scenes and finally, like Karloff & Chaney Jr. & others before him in roles like *Frankenstein* & the *Mummy*, had to be carried onto the set on a stretcher!

It all adds up to a movie experience you won't soon forget!

END



The Story of a Snake-in-the-Grass.

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THE PRICE OF CHOPS being what they are today, we trust our readers appreciate this generous selection of 11 lots at no extra cost!! Address your requests to Dept. UX4, FAMOUS MONSTERS, 145 E. 32 St., NYC 10016.



THE BIRDS of Alfred Hitchcock attack again for WADE F. CONNICK, RICHARD GADZALSKI, DAVID BONE-STEEL, STAN MATTHEWS JR., AL STANGER, RAND TRAVERSE & JOHN ANTOSIEWICZ.

SUPERBEAST does his best to score **BRIAN GRAY, JOHN GRUDZINSKI, ALEX JANSEN, JEFF TAMRAZ, EILEEN TRACY, BRAD PHARR, RICK GIBSON, JIM SALLEE & TIM DOYLE.**



Every Bogey Needs Milk—Even **SCHLOCK!** You better believe it, **JIM SWAN, LINDA ADAMS, STEVE PICCOLO, MICHAEL HODGE, DAVID MILLHOLLON & JOHN TAIT.**





**YOU AXED
FOR IT!**

The French **BEAUTY & THE BEAST** has long been a favorite. Now comes **LITTLE POUCEOT**. The fierce Ogre is shown for All of You but Especially **LAURA & KATWEN TRIMBLE, RUSSELL & RAQUEL HANSON, BILLY & BEVERLY BOND, ANNICK DUPEYRON, BARON DE GROOTE, ELIZABETH ANTEBI & JEAN-CLAUDE ROMER.**



LON CHANEY SR. as Dr. Zerkow, THE MONSTER, for TAMMY HAJEWSKI, BILL NELSON, ERNIE V. & DON LANG, JAIME BURGESS (No, Jaime, Lon Jr. never played in any movies with his father—Prof. Gruenbeard) and KEVIN COFFMAN.



COUNTRESS DRACULA is beginning to show her age for STEVEN FELDMAN, COLLEEN HAYDEN, JACK FERRELL, MARISA YOUNG, PAUL SMITH, STEVE GOSDIN, LEE PARKER JR., BRIAN HALK, BOB SALVI & SCOTT FINKELSTEIN.



800,000 years hence, the Morlock from the mind of H.G. Wells & the make-up artistry of Wm. Tuttle is bested by Rod Taylor for BILLY BARONIUNAS, SHAWN McHALE, TOM MILONE, CHRIS ROMANO, NICKY HOPKINS & RANDALL MALLAR.

**YOU AXED
FOR IT!**



RONDO HATTON creeps again in *THE BRUTE MAN* (Universal 1945) for JOHN & DOREEN MEDVILLE, ROBT. & MICHEL ROTHE, DAN TOWLE, DOYLE GOSS, RAY H. RODECKER, BILLY L. DAVIS & ED WHITE.



The boy, Chas. Hebert; the automaton, Ed Walff; the film, **THE COLOSSUS OF NEW YORK** (Paramount 1958); the dedication, to BRIAN ECK, DALE HERMAN, MARK DeBRYNE, T.J. JOHNSON, MATT MILLER, DAN BAKER & RAY POLAKOWSKI JR.



Bon him? Bon it? Bon her? Bon shel Yes, she's the beautiful hit of **CRY OF THE BANSHEE**, brought back to haunt CHARLIE FOWLER, RICKY HOSPODAR, RICHARD BARDINI, JOS. CALANDRILLO, CHAS. SCALA & JOHN STOVALL.



Viveco Lindfors in **CAULDRON OF BLOOD**, Spanish-mode Karlöffilm finally released in the USA in 1970. Shown for BK buffs SHERI WACHTSTETTER, ELIZABETH CHAUVEAU, ALEX KILL, TINA HALLIND, LINDA & BRENDA, DENIS GIFFORD, MARY ELLEN RABOGLIATTI & WALT DeJAMES.



The human face is no place for acid—as Terence Alexander is quick to agree in the *Drawn & Quartered* segment of *VAULT OF HORROR*.

VAULT OF HORROR

you can bank on terror in

you'll dig this

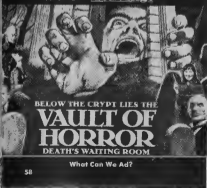
IF YOU ARE any kind of filmonster fan at all you will already have seen the 5 frightening tomb-of-terror tales comprising the fiendishly funny film known as **THE VAULT OF HORROR** so in this feature we'll take you behind the scenes for inner views with the stars & the producers.

Take the producers, to begin with: Max J. Rosenberg & Milton J. Subotsky. Fresh from the success of their previous horror pix **THE HOUSE THAT DRIPPED BLOOD**, **ASYLUM** & **TALES FROM THE CRYPT**, they came up with the omnibus of horror & humor with the cryptic or un-cryptic title—take your choice.



Raymond Massey's daughter Anna gives out with a toothy grin in the *Midnight Mass* episode.

Everything that makes life worth Leaving!



Under one umbrella title (and everyone knows it's 500 years bad luck to open an umbrella in a vault, especially if it's a bank vault and you're aiming at filling the inverted umbrella with loot & lucre)—under one catchall title they assembled (or disassembled, as the case may be) 5 separate but related stories of elegant ghouls, hard-hitting housewives (put that hammer down, Hazel—ouch!—not on my head!), gourmet (that's pronounced gore-may) vampires & vengeance-vowing lovers.

a new bleed of actors

"Until quite recently," coproducer Subotsky explains, "very few self-respecting actors would be, if you will pardon the expression, caught dead in horror films but today some of the finest actors & actresses in the world are delighted to be asked." (Bette "Baby Jane" Davis immediately comes to mind and Joan Crawford in *TROG*, Sir Ralph Richardson & Joan Collins in *TALES FROM THE CRYPT*—alho Sir Ralph appeared "way back when" in 1933 in *THE GHOUL* with Boris Karloff, Ernest Thesiger & Sir Cedric Hardwicke—and Simone Signoret in Curtis Harrington's *GAMES*.)

When polled on their opinions of horror films, quotes from members of the cast of *VAULT OF HORROR* were varied, amusing & frank—or are you old enough to remember that great vaudeville team of Varied, Amusing & Frank?

starry-hyde

Terry-Thomas talks: "*The Neat Job*, which is the name of my segment with Glynis Johns, is a highly sophisticated tongue-in-cheek treatment of a tale that might have been penned by Edgar Allan Poe had he been alive today—or even yesterday." Of course, ever since Terry-Thomas appeared in *THE ABOMINABLE DR. PHIBES* he's been hitting the horror pic vibes.

Curt Jurgens, who played the great rocket pioneer Von Braun in *I AIM AT THE STARS*, says: "It was my first horror film and I must say I was thrilled when I read the script. Previously there was nothing in between the usual monster film and the kind of psychological thriller that Hitchcock would direct." He plays the magician who must have the Indian rope trick at any price in *This Trick'll Kill You*. Trickle of blood, anyone?

menace for glynis

Glynis Johns, of course, is no newcomer to imagi-movies, having portrayed the unforgettable mermaid *MIRANDA*—but, then, that's another tale...and a long one—and having been cast



Daniel Massey finds himself "on tap" in an eerie restaurant where the drinks are on him.

into *THE CABINET OF CALIGARI*, Robert Bloch version.

midnight message

Daniel Massey, son of Raymond Massey, plays opposite his own sister Anna in the campy vampy segment known as *Midnight Mess* (son of Midnight Mass?)—following in the footsteps of his illustrious father.

rasputin writhes again

Tom Baker portrayed the Mad Monk of Rus-

sia in *NICHOLAS & ALEXANDRA* (Lionel Barrymore & Christopher Lee have also essayed the role) and goes to pieces in *Draven & Quartered*. Watch for him in the next Harryhausen epic, *SINBAD'S GOLDEN VOYAGE*.

mike fright

Michael Craig, who stars in the *Bargain in Death* episode, says: "My youngest son is 11 and he is wedded to horror. In fact one of the reasons I act in horror films is because it gives me enormous prestige with my family!"

Watch for the latest re-vauling developments!

END

MYSTERY PHOTO NUMBER 70

THE CREATURE FROM THE BEACH LAGOON!

Is it the Horror of Party Beach? The Sea Creature? Blocky Lagoon Himself from Down by the Old Mill Scream?

Ethel Marmoid?

In case you've never been so fortunate (?) as to meet up with this marine monster, we'll give you a helpful hint: unscramble this screwy sentence—A SINISTER PACT IN NO EDEN—and it will reveal to you the title of film in which this finny fiend finished off some polished octocors.



ANSWER TO MYSTERY PHOTO No. 69

The Mad Madman lasttime was none other than VINCENT PRICE as he appeared in THEATER OF BLOOD. Among the early ones who penetrated Mr. Price's disguise were Don O'Gara, Bill Chase (who gave a great gob of info about the pic), Paul Molomphy, Dave Henderson, Don Moran, Mark Ebensberger, John Greff, Sandra Dowdy, Horst Hendrian, Mark Simmet, Joe Schwartz, Corwin J. Hoeck, Scott McRoe, Ricky Wilson, Gerry Finley, Doug Lamoreaux, Lorry Poulouskos, Brian Halk, Scott Holmquist, Roy Augun, Greg Starrett, Tom Moore, Austin McGowan, Patrick Long, Chuck Moorhues and John & JoAnn Stevens.

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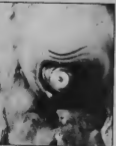
Q Did BELA LUGOSI ever play FRANKENSTEIN'S monster?—STAN MATTHEWS, Westboro MA, and KELLY DIENER, Thomasboro IL



LUGOSI & LON
Frankenstein & Larry

A Here he is with the late LON CHANEY JR. in FRANKENSTEIN MEETS THE WOLF MAN.

Q How about a shot of the XENOMORPH, the alien from IT CAME FROM OUTER SPACE?—JOHN MORGAN, Keansburg, NJ



BRADBURY'S BRAINCHILD
the thing from the meteor

A Your wish is our command.

Q Who played the Colossal Man in WAR OF THE COLOSSAL BEAST?—MIKE KOPKE, Southgate, Mich



BRODDINGNAGIAN BEAST
merely colossal

A "DEAN PARKIN creates a few moments of pathos as the monster"—Hollywood Reporter.

Q In #100 it said that 2 men that had done KING KONG had died. Is FAY WRAY still alive?



MISS FAY
Wraydant as ever

A Alive & lively.

Q REPTILICUS—I just want to know what year it was made?—TIMMY L. TOLLER, Warren, Mich



THE CREATURE OF COPENHAGEN
Monster from the Mind of Melchior

A 1962 for Ib Melchior's movie.

Q There is one thing really bugging me about the 1932 version of THE MUMMY. did BORIS KARLOFF portray Kharis or Im-ho-tep?—RUSSELL J. ROSENER



ARDATH BEY
when Karloff crumbled

A He played Im-ho-tep, 3700 years in the past, and Ardath Bey in modern Egypt. Kharis was the name change assumed by Lon Jr. & Tom Tyler in the sequels.

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1965 Yearbook



1966 Yearbook



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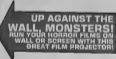
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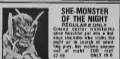


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yet not as cold,
Remote as the center of the universe
and yet very much among us—even when they are gone

DEADICATION

—KAREN SHAUB
St. Petersburg, Fla.

NINE HAIRY HORRORS

Once upon a midnight, dreary
I composed a list, sincerely
Of Hydes and Vamps, Werewolves, too,
Who will always send cold chills through you:

I honor them all, but list only nine
(I'd rather list everyone, but have not the time).

First comes my favorite Price, Vincent by name
Then Chris Lee, whose calibre's the same.

After them, Lon Chaney, with his faces galore
Tally them up and you'll find fifty-score.

Then Lon Chaney, Jr., his father's great pride,
Makes all the other werewolves in shame, turn aside.

But of course Bela Lugosi (forget him not, I!)
Will curdle your blood with his cold, staring, eyes.

Boris Karloff is next, the Monster Supreme,
Who could make a nightmare of the nicest dream.

Then is Tor Johnson, a giant, true;
Not only in body, but in mind, too

Rathbone and Carradine come next in line,
Although their work is just as fine.

FREE VERSE PS: I would have put your name down,
but I couldn't find a word to rhyme with "Ackerman."

—BRUCE FREEDBERG
Park Ridge, N.J.

VINCENT PRICE

Vincent Price is sure a great guy
Seeing Dr. Phibes, I let out a cry
Then Phibes returned with his wife
To find the Sea of Eternal Life.

—PAM GRAPATIN
Geneva, Ohio

A Gristleless Carol

'Twas the night of the full moon
And all thru the town
Not a creature was stirring
Save in a castle run down.
Torn bodies & bones
Tossed on the floor without care
While the monsters began
To desert now their lair.
The villagers lay
Unsuspecting in bed
Not knowing they'd soon
Lose an arm or a head.
When out in the street
Was heard such a splatter
Some sprang from their beds
To see what was the matter.
The creatures below
Were a hideous sight
And did not depart
Until their last bite.
And back at the castle
At the stroke of mid-night
'Twas "Scary Cryptmas to all
And to all a good fright!"

BY TOMMY HALL

BEAUTY & THE BEST



FM FANNE ELAINE McLANE

MONSTER OF THE MONTH



JOSIE MALDONADO

FANNISH FACE OF FRIGHT



BILL PUGMIRE JR.

GORYSPONDENTS SOUGHT

PENPALS, please, for Benjamin Leonik, 121 Green Lynne Dr., Levittown, PA 19057, who's 22 and would like to hear from vampiresses & young witches around his age...Kurt Priebe, RR #1, Burnside, IL 62318, is 13 and would like to hear from a girl his age or older who is a fan of both Chaney's and Karloff & Lugosi...Debbie Murphy, 1016 Cottage Ct., Warren, OH 44483, likes ANYTHING having to do with horror films and guarantees to answer ALL letters.....Joseph A. Koroma, is 20 years old and lives in West Africa and hopes to hear from filmmonster fans all over the world. He's additionally interested in scouting & music-making. Write Joe at 135c Kissy Rd., Freetown, Sierra Leone, W. Africa.

HORROR ARTIST OF THE MONTH DREW TAUBMAN



CLASSIF-HYDE ADS

WANTED: PLANET OF APES trading cards. Steve Orullo, 8 Montclair Ave., Suquet, MASS 01906. Kirk Polak, 2 E. Main, NY 14455. Patricia Ace Ball, 37 John St., Covington, KY 41011. Ronald Reeder, 1255 So. Burnett Rd., Springfield, OH 45505. Keith Hodges, 45 Mulberry Ave., Indian Head, MD 20640. David Latta, 7813 So. Lura, Burbank, IL 60459. Steve Whitman, 7 Jefferson Dr., E. Lyme, CT 06333. Fernando Acevedo, 423 So. McBride Ave., Los Angeles, CA 90022.

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WANTED: Original autographed still of LON CHANEY SR. Also need PM #25. Michael Neri, Mountain View Ave., R.D.2, Box 425-A, Wallkill, NY 12589.

FOR SALE: Fanzine VERISTRANGE. 43 issues complete during PLANET OF APES! 50¢ an issue from Jeff Thomas, 65 South St., Westboro, MASS 01581.

Like to play the game of Hyde & Seek? To see if you can flush out of hiding someone who has what you're seeking, you may take advantage of our FREE service by addressing your WANTS to CLASSIF-HYDE ADS C/O Warren Publishing Co., 145 E. 32 St., New York, NY 10016.

GROWING UP WITH FM

Once upon a time you called me in reference to a note I had received from Dorra Karloff, a few months before the dear man merged with the universe. Well, Mr. Ackerman, that was 3 years ago, now I'm 18, an Early Admissions student at college and about to embark upon the adventure of a lifetime: going to school in London. There, for FM, I hope to do articles on many of the people & places that are & were important to the horror film industry in England.

But mainly I want to talk about you & your child, **FAMOUS MONSTERS OF FILMLAND**. I've grown up with your child, Mr. Ackerman. There are few memories to be found in my mind that do not contain the aura of your child. I extend my heartiest & warmest congratulations to you on your 100th issue. It was one of the finest, tastiest issues ever. It was great to see an issue that didn't extol the virtues of the latest

WANTED! More Readers Like



RICKY FINN

sex-blood-gore epic of vampirism or the newest chapter in the continuing saga of Dr. Frankenstein. Back to the roots, Mr. Ackerman! Back to **FRANKENSTEIN & DRACULA** of 1931 and the classics. Early Karloff, back to a drug-free Lugosi, back to a twangy smooching Chaney Sr. — back to the roots. There is a wealth of material on the classics — make use of it. You can never overuse them. The horror film today is in sad shape. The art, the feeling, the care is gone. Blood for blood's sake, sex & atrocious acting are the standard. Granted, there is an occasional flash of brilliance, but this is rare — But back to the child.

Alice in Monsterland — great but tantalizingly incomplete. Why no mention of the great sci-fi films of the past 60 years? **FRAU IM MOND**, **METROPOLIS**, **FPI**, **THINGS TO**

WANTED! More Readers Like



LISA KNIGHT

COME? (Mainly, I suppose, because they were *scientifims* and not monster movies.)

A touching farewell to E.Q. Robinson. I will never forget his moving performance on Mr. Serling's *Night Gallery* as the old man anxious to pass on.

Your capsule history was good.

Keep up the book reviews, start reviewing fanmags.

The Lugosi article was too sketchy but the pictures were excellent.

The Mae Clarke article was interesting.

ISLAND OF LOST SOULS Lost Foto Series is great. (I'm working on a whole hardcover book of *Lost Souls* which I hope will be on sale by Beast-er!)

All in all, an excellent issue, one of the best of the last 50 for sure. Very comforting to see one of the standards of my childhood so vigorous & firm of footing. Stay strong

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& healthy. Thanks for growing up with me.

BRUCE M. MENIN
 Spring Valley/NY

WANTED! More Readers Like



ERIC KNIGHT

YOUTHFUL CRITIC

Let's have more foto fiction stories like "Even the Children Know." It was a swell Frankenstein plot. I'm a child of 8 and I know.

TDBY GILLESPIE
 Oakland/CA

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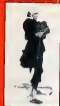
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